

IRMELA LINNENKAMP

MÜNCHEN 9
HARTHAUSEN STR. 107
TELEFON 49 38 01

15. 1. 1965.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,
we are glad to receive
from time to time par-
aphs from your gallery.
Could you please let us
have prices for drawings
of Kunisada? ! ?
"The blue New York" is fitting
very fine into our house.
We are very happy with
the picture. With kind
regards, (Yours sincerely) Irmenkamp.

23 Arrow Street
Cambridge
Massachusetts 02138
617-491-7200

GEOMETRICS INC.

*Architects, Engineers
Urban Design, Industrial Design, Research and Development*

20 January 1965

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Jerry liked the Hartley "Preludes et Fugues" very much on Christmas day - thank Heaven. Subsequently I have had Carrol Wales at Oliver Bros. give it the cleaning you suggested. It does look very nice now, and we do want to have it. Could you, however, take another look at your books and see if you could make any reduction in price? I want to be able to come back again for something else without having to wait ages for the coffer to fill up! Please try.

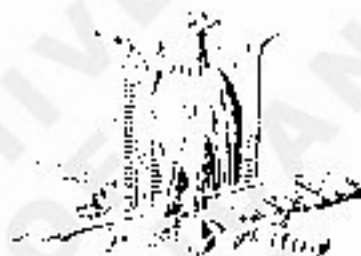
Yours ever,


Heyward Cutting

HC:s

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Los Angeles Times



TIMES MIRROR SQUARE

January 14, 1965

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Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

We are preparing a catalogue for the Pacific Heritage Exhibition. Would you be good enough to write to Jean Lipman, Editor, Art in America, 635 Madison Avenue, giving permission for her to send the plates here for our use?

I would much appreciate your doing this at once since we are coming close to our deadline.

Sincerely,

Henry J. Seldis
Henry J. Seldis
Art Editor

HJS:ps
via Air Mail
Special Delivery

*To Lipman for release
Write, or
Sent copy to above*

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 49.000 F

36, AVENUE MATHIGNON
PARIS 8^e

TEL. : ELY. 28-16

R. C. SEINE 87 B 10.500

Mrs. Halpert,
Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Paris, January 13, 1965

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,

I wish to thank you for your cheque and the very nice letter which gave us much pleasure.

We are very happy indeed to see that thanks to you, Fred Ottesen's work is beginning to be appreciated by the American public.

My husband has looked after the customs' side, and you can deduct the price of three large paintings: "Black Virgin, Dawn and Quake", at \$800. - each, net for us.

We would be grateful to you, if when you establish your 1965 Calendar of Exhibitions, you could let us have an approximate date for Ottesen's exhibition at the Downtown Gallery. This would help us in establishing our calendar and also to choose the date of his next exhibition in Paris.

As far as Rattner's exhibition is concerned, we are under the impression that it will go off very well. All the critics who came to see his work (which is already in our gallery) and impressed and enthusiastic.

We would like to inform as many people as possible of this exhibition, and we wonder, dear Mrs. Halpert, whether you could get in touch with your friends at Life Magazine Art Editor and Time Magazine (Mr. Cranslon Jones, I believe), so that they request their Paris agents to write an article on Rattner's exhibition? At the same time, Abe Rattner asks you to warn Mr. Frank Gitlein, New Republic Art Editor, 1244- 19th Str. N. W., Washington D. C. of the place and date of his exhibition in Paris.

As soon as the invitation cards for the exhibition are ready, we will send you a parcel.

I end this letter by telling you how happy we are to welcome you in Paris. The exhibition opens, Tuesday February 2nd and will last three weeks. Could you please let us know in advance which day and hour you will arrive - we will come to the airport and if you would let us know at which hotel you wish to stay we would book you a room there.

Sincerely yours,

N. Grilichess
N. GRILICHESS

NG/pg

January 16, 1965

Mr. Nicholas Brown
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mr. Brown:

At last I have succeeded in assembling a good deal of the material which you requested in connection with our exhibition. For the next month or so, I will select a few paintings for shipment so that you may have some of the material on hand before May 1st, as you suggested. Incidentally, I think it would be a good idea if we had some understanding regarding the expenses involved in packing, shipping and insurance. I would be satisfied with the first arrangement we had, when you assumed the expenses to London and we paid the charges when the shipment was returned to us. I'm sure that we can assemble a very exciting exhibition which should create a stir in London. Despite the published accent on novelty (so-called), rigged auction prices, and false reports from galleries about sellouts at abnormal figures, we have broken all our records in sales this year and our only problem is that our inventory is getting awfully low. However, I will extend myself, as I am eager to present in London, with your important cooperation, a cross-section of the American artists who really made the most creative contributions.

Incidentally, we are still waiting for the return of the Shahn's, which I had hoped would have arrived long before this. Can't you please expedite this shipment? Also, I wrote a lengthy letter to your secretary, Mrs. Cook, after a long consultation with our bookkeeper, but as yet have had no reply. This concerns the many increased charges made in connection with the second Shahn exhibition, which will reduce our commission to something close to a minus figure. Won't you be good enough to look into this as well. I shall be most grateful for word from you.

My very best regards.

Sincerely yours,

EOH/ta

Heinz
No
January 19, 1965

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Mr. Clarence Kapke
Secretary to Mr. Heins
H. J. Heins Company
Pittsburgh, Pennsylvania

Dear Mr. Kapke:

This spring the National Collection of Fine Arts will present the first major retrospective exhibition of the work of Stuart Davis since his death in 1964. It is our intention that this exhibition should not only present a complete picture of the artist's development but also bring together as many of his major works as possible, thus demonstrating the preeminent place in twentieth century art which is Stuart Davis'. Certainly such a meeting of the artist's great pieces would not be truly complete without the presence of the H. J. Heins Company's mural by Davis. I write, therefore, to ask if you would lend it to this exhibition for showing from May 23 through July 5, 1965.

Not only will the Stuart Davis Memorial Exhibition be one of the major exhibits of 1965, but it will be an outstanding event in the history of the National Collection of Fine Arts. It will inaugurate our American artists program in our newly modernized exhibition rooms in the Smithsonian's Natural History Building. We are confident that the pieces lent to us will be shown to their best advantage and under conditions of maximum security.

After its first showing here in Washington the exhibition will travel in a somewhat abbreviated form to the Art Institute of Chicago, the Whitney Museum of American Art in New York, and the Art Galleries of the University of California at Los Angeles. Our request is for the mural to be shown at the National Collection of Fine Arts only.

Mrs. Edith Gregor Halpert, Director of the Downtown Gallery and Stuart Davis' friend and dealer, has been generous in her support and assistance in the planning of this exhibition. She tells me that the

January 9, 1965

Mrs. Stanley H. Friedman
Sisterhood of Temple Emanuel
May and Chandler Streets
Worcester, Massachusetts

Dear Mrs. Friedman:

Mrs. Halpert has asked me to tell you that she will be happy
to see you on January 21st or 22nd.

May I suggest that you telephone when you get to New York in
order to set up a more specific appointment. Many thanks.

We look forward to seeing you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

January 11, 1965

Mrs. Edith G. Halpert
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Thanks for your good letter of January 5. I hope the vacation trip was most enjoyable and provided you with the rest you merited.

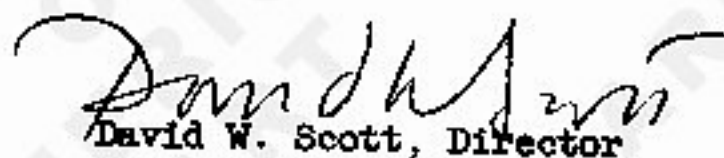
I appreciate your help in building our collection, and I am sure the arrangement concerning the Davis print will be satisfactory.

Harry will be in New York to see you this week. I'm delighted all the plans for the Davis show are going ahead so promisingly. We value your help highly.

It was a very great pleasure indeed to have you and Mrs. Davis in Washington, and I'm particularly glad that Tirsa and I had the chance to enjoy the pleasant visit with you.

With our most cordial greetings and good wishes,

Sincerely,



David W. Scott, Director
National Collection of Fine Arts

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January 12, 1965

Mr. Sheldon Reich
College of Fine Arts
The University of Arizona
Tucson, Arizona

Dear Mr. Reich:

Under separate cover I am sending you photographs of the Marin paintings you listed.

As you know, a good many of his titles were repeated, therefore, I thought it best to send you photographs so that there would be no confusion. There are two more that I just had photographed for you-- DEER ISLE, MAINE (1927) and TWO BATHERS (1941). As soon as Clements delivers the prints I will forward them to you. Those enclosed are listed below:

THE SEA, MAINE, 1921 -- Watercolor
NEW YORK KITCHEN, 1924-- Pencil and Watercolor
BAR HARBOR, MT. DESERT, MAINE, 1925 -- Watercolor
EAST RIVER, 1910 -- Watercolor
MARIN ISLAND, LOOKING UP THE BRANCH --1931-- Oil
OCEAN and LAND, MAINE SERIES, 1939 -- Watercolor

I have just purchased from Vassar College a very handsome watercolor which I am quite sure you must have a photograph. As I am dictating this letter in my apartment, I will write in the correct title after the letter is transcribed.

It might be a good idea if you would send me your list of paintings credited to The Downtown Gallery and to Edith Greger Halpert Collection so that both our records will agree. And as I sell a painting occasionally, I will advise you accordingly until your publication date, which I would like to know.

No doubt, you are aware of the fact that John Marin, Jr. is no longer with the Gallery and is now being represented by Marion Willard. I am quite sure you know about Norma's intentions long before this. It is too bad that Marin, Sr.'s wishes have been ignored but after all I did keep my promise made to the artist a

"May what you don't expect come true
(Provided that you want it to-)
And things that you don't care about
accompany the Old Year out!"
-Anonymous-

From
Katharine McCook Knox

-over-

FOR A VERY HAPPY
 HOLIDAY SEASON
 Best Wishes

325 N 5th Ave

January 9,
1965

My dear Mrs Halpert:

I remember with so
 much pleasure your visit
 here to Washington & how
 very nice it was to have
 you dine with me. And yr.
 wonderful Collection - How I
 hope it will ^{White} ~~some~~ day be at
 the Corcoran - always -
 Katherine M. Cook Knox

January 15

JOANNE TROTTER

Dear Mrs Halpern,

In rechecking my books I find that I did write and mail a check to the Downtown Gallery for \$2000 final payment in October before we took a 2-month vacation on the mainland. This check is still

outstanding in my records, however, so I am sending this one # 367 - dated Jan. 9th.

If the October one shows up there, please return it to me as I have notified the bank that it should be canceled. It was numbered 2-257 and dated October 15, 1964.

JOANNE TROTTER

I am enjoying Sonni's painting
so much ——— and am saving
\$\$\$ to purchase another some
day. I have enclosed the
original bill.

Mrs Fred Trotter

January 12, 1965

Mr. Stanley Marcus
Neiman-Marcus
Dallas, Texas 75201

Dear Stanley:

As you were advised, I went off on a holiday trip and found your letter upon my return.

Although I have a vague recollection of having met Jim Marithas, I knew very little about him and have therefore made inquiries--tactfully-- and to date have located no-one in the museum field I have contacted locally for the same reason. Evidently, he has been at the Phoenix Art Museum a short time. Furthermore, the Museum is not very active and very little is known about the overall program of that institution.

Tucson University Art Gallery is very well supported, and seems to hold the fort in Arizona. If I succeed in getting any data of interest to you, I will certainly advise you accordingly.

When I read the shocking report of a fire, I was so shocked that I could not find words adequate to express my sympathy. What a horrible experience-- and how nobly you accepted the dreadful experience. Many of our mutual friends join me in expressing our admiration for you. Good luck!

My best regards to Billy and you. I hope that when all this is over you will come to New York and pay me a visit.

Sincerely yours,

BNH/vb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

January 12, 1965

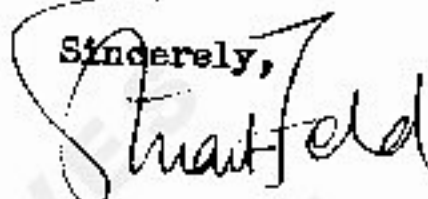
Mr. Donelson Hoopes
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Don:

Would you please put my name on your mailing list? I would like to receive all exhibition announcements, catalogues, and other literature.

Thank you very much.

Sincerely,



Stuart P. Feld
Assistant Curator
American Paintings and
Sculpture

SPF/ldr

Also:

Mr. Richard Wunder
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C.

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January 16, 1965

Mrs. Grace Gabe
110 Devon Road
Tenafly, New Jersey

Dear Mrs. Gabe:

Recently, in going through my files, I found a folder filled with correspondence and lists relating to my appraisal of the Harry Blutman Estate and realized that I have had no word from you in these many, many months. I need not tell you that I spent an abnormal amount of time working on this project - several times at the warehouse and many more at the Gallery at considerable expense to me. Furthermore, I contacted museum directors and other experts to ascertain values of paintings and sculptures by foreign artists and was fortunate to have their complete cooperation without any charge to you. We typed up numerous lists and I recall the many, many telephone conversations which also absorbed considerable time. I did all of this as a token of my affection for Harry and my subsequent friendship with you.

Naturally, I expected that I would have first call in connection with any repurchase plan, particularly the works which were acquired through this Gallery, and now wonder why you have not communicated with me regarding the matter.

I am sure that you will agree with my premise that I deserve some consideration from you under the circumstances and therefore I am writing in the hope that you will get in touch with me in the very near future.

I hope you are well and have made a complete adjustment to your loss. Best regards.

Sincerely yours,

EOH/ta

January 20, 1965

Miss Janet R. MacFarlane, Director
Albany Institute of History and Art
125 Washington Avenue
Albany 10, New York

Dear Miss MacFarlane:

I am so sorry not to have answered your letter earlier, but I have been off on several trips and just returned from Chicago this morning.

Will you please let me know when you plan to be in New York so that I may make arrangements to show you our Sheeler book of photographs, which include a complete record and of course all the Shaker items, both the oils and the tempera paintings. For your information, there has been some confusion between Shaker themes and those of Bucks County, Pennsylvania and in order to make certain I think it would be best for you to look at these photographs with me. We cannot remove them from our record books, as you can well understand and therefore I suggest the former arrangement.

I look forward to seeing you.

Sincerely yours,

EGH/tm

January 13, 1965

Mr. Henry J. Seldis, Art Editor
Los Angeles Times
Times Mirror Square
Los Angeles, California

Dear Henry:

What with my travels for fun and travels for work, I am
way behind in my correspondence. However, I realize that
you do need the information, which I now hasten to supply.

PULSE OF GREEN AND SUMMER IN MYKEMAR (please note corrected
titles) are here at the Gallery. EMBODIMENT is in the poss-
ession of the artist and the SIGNATURE was sold to H. Brook
of Beverly Hills. The latter can be located through Taft
Schreiber, who is a relative. Schreiber's address is 1160
Tower Road, Beverly Hills.

Sorry to be late. Best wishes for a happy New Year.

Sincerely yours,

EOH/ta

January 13, 1965

New York Central System
Reservations
Grand Central Station

Gentlemen:

Enclosed find check for \$175.18 for which please deliver to bearer, William Haith, the reservations you are holding in the name of Halpert for the Twentieth Century to and from Chicago, as specified below.

Leave New York 6:00 p.m. Sat. Jan. 16
Bedroom I, Car 251, Train 25

Leave Chicago 4:30 p.m. Mon. Jan 18
Bedroom E, Car 260, Train 26

Thank you for your courtesy.

Sincerely yours,

EOH/tm

January 16, 1965

Miss Virginia Sieburg
1605 Iwi Way
Honolulu 16, Hawaii

Dear Miss Sieburg:

I received your letter this afternoon - unfortunately after Ben Shahn walked out following a pleasant visit - and could not reach him subsequently.

Since any letters addressed to him or other artists in care of the Gallery are immediately forwarded, I am sure he received the original of the copy you enclosed and no doubt decided that he could not take the time from his very busy schedule. He is called upon continually for lectures, etc. However, if you would like to write to him directly, his address is Roosevelt, New Jersey.

We have no other artist on our roster who is available during the period mentioned, although I am sure that any artist would enjoy the experience of visiting Hawaii and seeing what the artists in that vicinity are doing. As you probably know, during my first visit to Hawaii in 1959, I had an opportunity to see the entire exhibition which had been assembled at the Honolulu Academy of Arts and spent a good deal of time going over all of the material for making my final selection. Subsequently, I chose three of the artists - Tseng Yu-Ho, Isami Doi and Edward Stasack for our permanent roster and incidentally made two more visits to Hawaii subsequently. Therefore, I am most interested in your project.

I will try to think of someone outside of this Gallery who would be interested in making the trip and will advise you accordingly in the near future - and on my next visit to Hawaii I may stop off to see the Windward Artists Guild.

Sincerely yours,

BOH/tm



CHARLES CLARK CHEVROLET CO.

900-915 HIGHWAY AVENUE...PHONE MU4-5441
P. O. BOX 938.....McALLEN, TEXAS

January 16, 1965

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Enclosed is my check for \$153.00 to cover the cost of a KUNIYOSHI lithograph and mailing. I am writing Mr. Richard Killin to call in at the Gallery at his earliest convenience to make the selection for me.

I do appreciate the time you have spent in corresponding with me and it has been most enlightening. I shall hope that we may do considerably more business in the not too distant future.

Sincerely yours,

Charles D. Clark

Charles D. Clark Pres.

CDC:na

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The Corcoran Gallery of Art

Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

January 11, 1965

METROPOLITAN 8-3211

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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

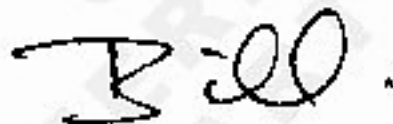
Dear Mrs. Halpert:

As an important lender to our exhibition, PAINTING AND SCULPTURE BY GEORGE L. K. MORRIS, I should like to extend to you a most cordial invitation to attend the opening on Friday, April 30, 1965.

This will be a festive occasion enlivened by a ball sponsored by The Women's Committee of The Corcoran Gallery of Art. We are also planning a number of small dinner parties at the homes of members of The Women's Committee. If you will be able to come to Washington on that evening, may we hear from you at your earliest convenience, and not later than March 19th? You will then receive a dinner invitation directly from your hostess.

We hope we will have the pleasure of seeing you at this gala event.

Sincerely yours,



Director

1-13-65

WILL YOU PLEASE PLACE MY
NAME ON YOUR MAILING LIST
SO I MAY KNOW OF YOUR
CURRENT EXHIBITIONS.

THANK YOU FOR THE COURTESY.

SINCERELY,

H. B. DRAKE

19019 BAGLEY AVE. N.

SEATTLE, WASH. 98133

LAWRENCE A. WIEN
HENRY W. KLEIN
ALVIN S. LANE
ALVIN SILVERMAN
FRED LINDEN
PETER L. MALKIN
IVAN SHAPIRO
HAROLD L. STRUDLER
ROBERT I. WEISSMANN
RALPH W. FELSTEN

WILLIAM F. CAVANAGH, JR.
EDWARD D. MOLDOVER
ROBERT W. GELFMAN
STANLEY KATZMAN
JOHN L. LOENR
NORMAN A. OHRWASHEL

WIEN LANE & KLEIN
COUNSELLORS AT LAW

LINCOLN BUILDING
60 EAST 42ND STREET NEW YORK, N. Y. 10017
MURRAY HILL 7-8700
AREA CODE 212

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January 15, 1965

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Re: Committee on Art
Bar Association of the City
of New York

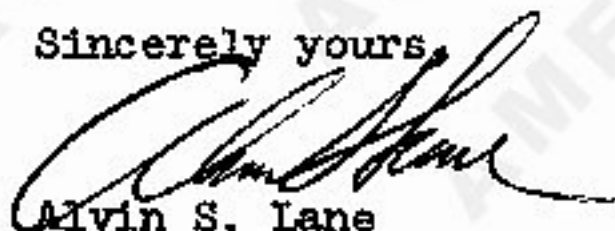
Dear Mrs. Halpert:

I was delighted to receive your letter of January 12, 1965 offering to assist our Committee. We need people like you who have stature in the art field, and are knowledgeable on authenticity. I intend to call you for an appointment within the near future in the hope of obtaining your views with respect to the projects that we are presently undertaking and any suggestions you might have for worthwhile future projects.

I have received a most enthusiastic response from many well-meaning and responsible people who have graciously volunteered to assist our Committee in its work, and I feel certain that we will eventually formulate a program that will be beneficial to the entire art community.

I look forward to meeting you and I thank you again for your encouragement.

Sincerely yours,


Alvin S. Lane

ASL:a

MARGO HOFF (1912)

Theme: oil with collage: 48 x 36: 1961

From the S. C. Johnson & Son, Inc. (USA) collection
of contemporary American paintings

Dear Edith.

It was a nice glimpse of you
today — and this is the reminder
that I'm coming to your city next
week and want MORE!

Will phone you Monday or Tuesday.
Best.

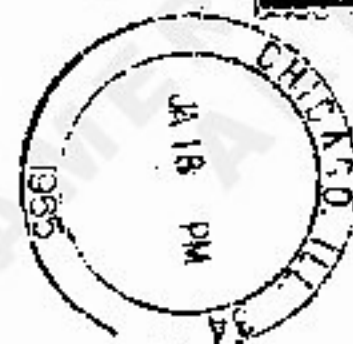
Sally
Hoff

Associated Johnson's Wax companies around the world in
United Kingdom, France, Germany, Italy, Netherlands, Belgium,
Sweden, Switzerland, South Africa, Canada, Argentina, Brazil,
Chile, Venezuela, Mexico, Australia, New Zealand, Philippines
and Japan

PRINTED IN SWITZERLAND BY G. J. BUCHER LTD, YVERDON



AIR



Mrs. Edith Halpert
32 East 51st Street
New York - N.Y.

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January 15, 1965

Dr. Irving Levitt
24535 North Carolina Drive
Southfield, Michigan 48076

Dear Irv:

I'm sorry to have missed you, but it isn't often that I take a boat trip and I'm sure you will forgive me for indulging myself.

If you are not happy with the two Marin paintings, you may return them and we will credit your account accordingly.

I hope to see Shirley, you and your daughter soon. I'll write you a longer note when I clean up all my accumulated correspondence.

Sincerely yours,

EGH/tm

BRANDEIS UNIVERSITY

WALTHAM, MASSACHUSETTS 02154

OFFICE OF
DEAN OF FACULTY

January 18, 1965

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. Arthur Polonsky, currently an Assistant Professor of Fine Arts at Brandeis, is being considered for promotion to Associate Professor with tenure. He has been at Brandeis for five years, and we are quite confident about being able to pass judgment on him as a teacher and colleague. However, we are rather unsure of his reputation and ability as an artist. I write to request from you a confidential estimate of Mr. Polonsky as a painter. I should add that Brandeis prides itself on its fine faculty and seeks to maintain the highest standards possible. We are particularly interested in knowing whether in your opinion Mr. Polonsky is merely competent or very good, or whether he is regarded as an outstanding young artist of considerable achievement and great promise. If you have not even heard of him or barely know his work, that fact would in itself be a revealing commentary.

You may be sure that your evaluation will be kept strictly confidential, and that we will be most grateful to receive an expression of your judgment.

Sincerely yours,

Leonard W. Levy

Leonard W. Levy
Dean of Faculty

LWL:sfh

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The American Academy of Arts and Letters

633 WEST 155 STREET
NEW YORK, N. Y. 10032

January 15, 1965

The Downtown Gallery
32 East 51 Street
New York, N. Y. 10022

Gentlemen: *Dear Edith*

I have a letter from Mr. Leon Kroll today, informing me that the following pictures have been chosen from your gallery to be in our Exhibition of Pictures Eligible for Hassam Fund Purchase:

<u>Ingress</u>	by Tseng Yu-Ho	\$ 950.00
<u>Volcano Kilanea Ski</u>	Edward Stasack	750.00
<u>Dawn</u>	Fredrick Ottensen	1,500.00
<u>Kanai Canyons</u>		850.00

Would you kindly deliver the pictures to us not later than January 20? The exhibition will run from February 5th through February 21st.

Could you please give me the name of the artist who painted Kanai Canyons and correct any mistakes in the spelling of the artists' names or the titles so that we may list them correctly in the catalogue?

Very sincerely yours,

Felicia Geffen

Felicia Geffen
Assistant to the President

FG:lk

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GALLERY PRODUCTIONS

777 THIRD AVENUE
23RD FLOOR
NEW YORK, N. Y. 10017

Jan. 15, 1965

Dear Mr. Miller:

Enclosed herewith are three copies of the standard contract we have been offering artists for the use of their works in our projected film.

We would, as I told you on the phone, like to use Mr. Shahn's painting, "Confrontation." For single works, we have been offering as payment 10% of the asking price.

If you have any questions about the contract or any other aspect of the film, please feel free to call me at 988-9160.

Sincerely,



Thomas J. Fleming

Tracy Miller
The Downtown Gallery
32 East 51st Street
New York, NY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

10 January 1965

Mrs Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs Halpert:

David Aronson's 'Man with Mandolin,' which you have at your gallery, is the sculptor's copy, and the artist is casting a copy for you, as he wants the sculptor's copy back. We will of course notify you when the casting is ready for delivery.

Sincerely yours,

Sharon Van Dyke
NORDNESS GALLERY

SVD:lo

No
We purchase from
Sharon Van Dyke

not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is by the published 60 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS

Downtown
32 E. 51 ST.
New York, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BUTLER INSTITUTE OF AMERICAN ART



Phone 743-1711 • • • • 524 Wick Avenue
YOUNGSTOWN 2, OHIO

Jan. 11th, 1965

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 E. 51st St.,
New York 22, N. Y.

Dear Edith:

Before leaving on Wednesday, I thought it best to drop you a line and ask you for some clarification on the 1st paragraph of your letter of January 5th, in which you say: "... we will still have a few items available for sale in our possession until the end of March." Could you please let me know what these are?

I shall look forward to seeing the Kuniyoshi prints in Antigua.

The next time you take a cruise, you might arrange to take it when we are in Antigua and stop and see us.

Sincerely yours,

JGB
Jos. G. Butler,
Director.

JGB:MC

MRS. ALBERT WERTHAN
1320 PAINE ROAD - BELLE MEADE
NASHVILLE 5, TENNESSEE

Jan 18-1965

Dear Ed -
Thanks for your letter of the
11th. It must take a Sherlock
Holmes to track down old pictures
as clippings from The Tennessean,
as I don't seem to have his
file.

However, given time, I plan
to come up with a print or
two of the Ben Shalom mosaic
as a copy of the color photo
as article which appeared
soon after it was mounted.
I promise to send.
Next time don't be so
tight with your self and we'll

January 16, 1965

Mrs. Chester L. Riley
221 Roswell Road
Winchester, Virginia

Dear Mrs. Riley:

Thank you for your letter and the lists, which I am herewith returning.

Since Mrs. Halpert has retained a sizable collection of Folk Art, she is making no additional purchases in that field.

Furthermore, she is not concerned - business-wise - with books or engravings.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

THE DOWNTOWN GALLERY
32 West 51st Street
New York 22, N.Y.

January 12, 1965

Mrs. Albert Werthan
1320 Page Road
Nashville, Tennessee 37205

Dear Mary Jane:

In going through my pending file, I found a letter addressed to you by Harry Lowe. At the time, I thought it was a carbon copy, but now realize that it is the original. Therefore, I am forwarding it to you in the hope that you will supply the information referred to.

As Harry Lowe stated, we maintain very complete files of all work by the artists associated with the Gallery, and I am most eager to have a photograph of the mosaic mural by Ben Shahn for this file. If you have not retained the negative, I will be glad to pay for one specially made, together with two or three prints for us, and would prefer to have it photographed as installed so that the mural may be seen in its present environment. Also, if there is any publicity material on this I would appreciate copies, as well.

Many thanks for your cooperation.

Sincerely yours,

MEH/vb

cc: Mr. Harry Lowe
Smithsonian Institution

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Métiers d'Art Caribbean Art Center

M. Alex BERTRAND
Rue Ernest Deproge
Fort-de-France
MARTINIQUE

le 11 Janvier 1965

à

The Downtown Gallery
32 East 51 Street
New York 22, N.Y

Chère Madame,

J'ai bien reçu votre lettre et suis désolé du malentendu
advenu au colis du Docteur Melvin Boigon.

En vérifiant l'adresse que vous aviez donnée, nous avons
constaté qu'au lieu de 82 nd Street, vous aviez inscrit 8 Street.

Vous pouvez d'ailleurs vérifier sur la facture que nous vous
avons remise.

L'erreur ne vient pas de nous, et il serait bon que le Doc-
teur Boigon réclame son colis à la poste de son quartier.

Je vous communique les documents relative au récépissé :
DR. Melvin Boigon, 45 East 8 Rst- New-York USA.
Désignation du colis, une fougère. Griffes du bureau de dépôt: 257
(Colis postaux) *breakan ?*

hope
En vous souhaitant bonne réception, je vous prie d'agréer,
Madame, mes salutations distinguées.

LE DIRECTEUR ./.
A. BERTRAND ./.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TELEPHONE 23-01

MARTINIQUE

FORT-DE-FRANCE

BORD DE MER

January 12, 1963

Miss Margaret M. Wetherston
44 West 77th Street
New York 24, New York

Dear Miss Wetherston:

I have just returned from a vacation trip, and am checking through my pending folder where I found a record of the MAX WHELAN painting, entitled "LA PARISIENNE", which was sent to you for restoration.

The original frame is being held by Haydenrik, and I would therefore suggest that the painting be delivered to him so that the complete painting can be sent to us in the very near future.

Won't you please let me know whether this is convenient for you.

Sincerely yours,

MM/vb

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

January 14, 1965


Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

This will confirm, somewhat belatedly, our conversation of early December regarding possible loans to our exhibition, "Pop Art and the American Tradition". Your suggestions were most helpful, and I am going to write the Shelburne Museum asking for the Flag, a sign for Reed's Butcher Shop and to the Chase Manhattan Bank asking for their Fish Sign. At the same time we would like to borrow from you the Locomotive Weather Vane which my notes indicate still belongs to the Gallery, and I would like also to know whom I should address for the Wheel of Fortune, a photograph of which was in your files and which I believe belongs to a Mr. Wise.

Many thanks to you for your help, we will definitely count on the Locomotive Weather Vane, and I hope it is not too much to ask for the information regarding the Wheel of Fortune. Again thanks, I am

Sincerely,


Tracy Atkinson
Director

TA:mh

January 15, 1965

Mr. George Milligan
Iowa - Des Moines National Bank
Des Moines 4, Iowa

Dear Mr. Milligan:

Thanks very much for your letter of December 4th. I'm very sorry that it has taken me so long to get an answer off to you.

Unfortunately, we have no copies of Ben Shahn's silkscreen "Blind Botanist" available at the present time and to the best of my knowledge, the edition is now complete.

While we do not have a "catalogue" of Mister Shahn's works available, we do have a number of his prints, drawings and paintings here at the Gallery and will be happy to show them to you the next time you are here in New York.

All best wishes.

Sincerely,

ROBERT J. GRODS

January 20, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Enclosed please find the outgoing receipts and notice of shipment for the Robert Osborn exhibition.

We sincerely regret not being able to direct ship the purchased works to the owners, but in order to do this the entire exhibition would have to be recreated and we have not the facilities to do this properly.

Publicity was excellent on the show; however, attendance did not pick up until after Christmas, which, of course, is understandable.

Thank you ever so much for keeping the show together and allowing us to exhibit it in its entirety. We certainly appreciate your generosity and cooperation.

Trusting that the shipment arrives safely and that everything is found to be satisfactory, I am

Sincerely,

William A. Leonard
WILLIAM A. LEONARD,
Director

Encls
WAL:sc

January 12, 1969

Mr. Harris K. Prior, Director
The Memorial Art Gallery
University of Rochester
Rochester, New York 14607

Dear Harris:

Now that I have readjusted myself to a working life after my vacation, I recall that I did not communicate with you regarding your request for a Fellowship to be given by my Foundation.

Your letter was read at our December meeting and my "trustees" wanted to be assured that the student you had in mind planned to concentrate on American art. This is very important as all our activities are concentrated on the native scene, both in the Museum and the University field. If you can let me know by return mail, I will take it up at our forthcoming meeting and I am sure that the Fellowship will be approved unless the student's field ranges into international art.

I look forward to seeing you on January 25th, and will let you know well in advance so that you may help me in making a reservation at a nearby hotel, since I am not familiar with your area.

Best regards to Ann and to you.

Sincerely yours,

RKH/vb

Cedar Rapids Art Assn.

January 16, 1965

Mrs. Richard B. Roder
339 27th Street Drive S. E.
Cedar Rapids, Iowa

Dear Mrs. Roder:

Your letter addressed to Stuart Davis was referred to me.

For your information, Mr. Davis passed away a few months ago and obviously cannot cooperate with you in your worthy project.

As a matter of fact, many of the artists decided several years ago that they can no longer make contributions of their work - their only asset for personal income - particularly at a time when so many requests come through continuously from all parts of the country. No matter how worthy the cause, the artists feel, and justifiably so, that the community in each instance should raise the funds some other way instead of constantly imposing on the artists and usually those of top reputation. There is no other creative field in which the practitioners are called upon for contributions and, as I mentioned before, most of the artists - other than the younger group for whom the publicity is of value - are not responding to such requests.

I'm sure that you will understand the logic and of course in this case the situation is self-explanatory.

I hope you have great success with your project.

Sincerely yours,

EOH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 20, 1965

Downtown Gallery -
32 E 51st Street
New York City, N.Y.

Gentlemen -

I have been referred to you in
a matter concerning a painting I have
recently acquired.

The painting is an oil on canvas,
at least 50 to 75 years old approx 36 x 45 in
size. It is done in the "academic" style
and the subject as follows: Interior of
barn, two horses visible on right, perhaps
another, 3 or 4 chickens in low center fore-
ground, view out barn door to left of center,
man with flock of sheep outside door, houses
in distance. Signature written as follows

"J. Marin." Can you give me
any information on this painting?

Gratefully,
Patricia H. Bolterman 6
P.O. Box 153, NEW DORP, STATEN IS

January 12, 1963

Mrs. Joan Avnet
Seven Grace Avenue
Great Neck, New York

Dear Joan:

On my return from the vacation trip, I found the various
papers relating to the stock certificates which were
transferred to The Downtown Gallery.

Now that I am ready to make up the invoice, I want to
make certain that we have all the items correctly listed.
Some of the paintings, drawings and lithographs were
picked up directly at Mrs. Weber's home and others were
retained by you from our consignment. Would you therefore
be good enough to send me the detailed list by return mail
so that I can forward the receipted bill to you.

I just noticed that you have an exhibition of new artists
and hope that you have great success with this show.

I hope that you will come to Manhattan soon and will drop
in to say hello. My best regards.

Sincerely yours,

RM/vb

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January 9, 1965

New York State Council on the Arts
250 West 57th Street
New York, New York 10019

Gentlemen:

We have your "Second Notice" regarding valuations on the paintings you wish to borrow for THE CITY: PLACES AND PEOPLE.

However, as we wrote to you after your first request, we must know the exact dates for which you will want these paintings before making the final commitment.

Won't you please let us have this information in order that we may cooperate with you. Many thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

*by April 7
until October*
NOT
later

Sincerely,

ROBERT J. GRODE

January 13, 1965

Mrs. Henriette Hobbs
Sciota, Pennsylvania

Dear Mrs. Hobbs:

Thank you very much for your thoughtful letter and for letting us see the photographs of your paintings which I'm returning to you. Unfortunately, Mrs. Halpert is out of the city at the present time but before leaving she asked me to write to you in her stead. Mrs. Halpert did have an opportunity to look at the photographs before she left and I'm afraid that she doesn't feel there is any possibility of her handling the paintings for you.

The Downtown Gallery has featured the same roster of artists for many years and Mrs. Halpert does not intend to expand that roster in the foreseeable future.

Thanks again for giving us this chance to see your collection, however, and all best wishes for the new year.

Sincerely,

ROBERT J. GRODE

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January 15, 1965

Mr. Emory Grossman
90 Knightsbridge Road
Great Neck, L.I., New York

Dear Mr. Grossman:

I'm sorry it has taken so long to round up the information you requested, but with so many phone calls and visitors during each working day, I finally had to spend an evening at the Gallery in order to catch up.

The bronze MOTHER AND CHILD (not DAUGHTER) which is in Tel-Aviv is a cast of the marble which is in the Metropolitan Museum. I'm afraid you will have to write to them for the size and date as the record books containing this have been sent to the warehouse for storage.

The sizes and dates of the others are as follows:

MAN OF JUDAH	1950	17"h x 10"w
HEAD OF MOSES	1961	27"h x 16"w
PUMA	1954	40"h

The credit lines should read "Courtesy of The Downtown Gallery".

Sincerely yours,

AMC/rm



THEODORE LYMAN WRIGHT ART CENTER

Beloit College • Beloit, Wisconsin • EMerson 5-3331

January 20, 1965

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Nice talking to you on the phone this morning. Dean Bentsen will announce the title of your talk as "Behind the Canvas Curtain;" I think for the announcement of the Art League program, I'll call it "The Twentieth Century" and let you take it from there. We can work the Art League program in either of a couple of ways: (1) a survey by you of the role of the Downtown Gallery in encouraging, shaping and reflecting American art at a time when it was beginning to feel its muscles, some assessment of influences on American art, your experiences in Russia with the American exhibition if this is relevant, anything else you may wish to bring up; some of this I am sure you will include in the morning convocation, but it will be worth repeating; (2) a brief introductory statement by you about the development of American art in the 20th Century with a panel consisting of myself and a couple of others directing questions at you; we'll review the type of questions beforehand so that you don't have any curves thrown at you, though I know you will do a good job of handling anything that comes your way.

Dean William Kolb will introduce you; I'll prepare an introduction for him, but if you have biographical material, please have someone from your office send it. Also photograph for publicity.

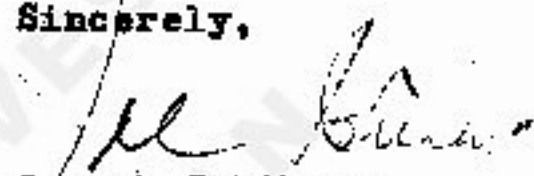
Best transportation from Chicago to Beloit is by Greyhound bus. Bus station in Chicago is across from Hotel Sherman. Evening express bus schedule is as follows:

Leave Chicago	4:00 pm	Arrives Beloit	5:45 pm
	5:50 pm		7:20 pm
	7:15 pm		9:35 pm

My home phone number is EMerson 5-6568.

With best wishes,

Sincerely,


Joseph Ishikawa
Director

hlh

*recd
648*

POV
January 12, 1965

Mr. Victor R. Wulf
8484 Mono Lake Drive
San Diego, California 92119

Dear Mr. Wulf:

Thank you for your letter.

Unfortunately we do not have a comprehensive catalogue of works for sale, but merely send out notices and individual catalogues of special exhibitions. We would be very glad to place your name on our mailing list so that you may receive notices of our exhibitions. The names of our artists are listed on the letterhead and those added include--

Isami Doi
George L. K. Morris
Edward Stasack
John Storrs
Tseng Yu-Ho
Morris Broderson
William Dole
Frederik Ottesen

A catalogue of our current show is now enclosed.

Sincerely yours,

SMH/vb
Enc.

**CONTINENTAL ILLINOIS NATIONAL BANK
AND TRUST COMPANY OF CHICAGO**

231 SOUTH LA SALLE STREET CHICAGO, ILLINOIS 60690

AIR MAIL

TRUST DEPARTMENT

January 11, 1965

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

This will acknowledge receipt by you of the executed bill of sale for "Design for New York Mural" 1932 by Stuart Davis. At the time of our telephone conversation in the late fall I was concerned as to whether you were going to be able to straighten out the technicalities with the Estate. Mr. Hunter, Director of the Norton Gallery and School of Art, has notified us of the delivery of the "Davis" to the Gallery and I know he will be extremely happy that the acquisition can now be publicized.

Enclosed is our check pursuant to the bill of sale which you executed on January 7, 1965 to cover the purchase price.

Thank you so much for your forbearance and cooperation. We realize that this may not perhaps be the usual pattern of transaction but it is required under the provisions of the R. H. Norton Fund.

I hope some day I will have the pleasure of meeting you in person. I found your discussion of your methods of doing business with individual artists singularly impressive in this suspicious and agreement-encumbered age. Needless to say, since, I have read of your generous gift to the Corcoran for which all of your countrymen can be grateful,

Sincerely



Gabe W. Burton
Assistant Secretary

GWB:BS

Copy to Mr. E. R. Hunter, Director

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January 16, 1965

Director, Managing Board
Naom Hagalim
P. O. B. 1381
Jerusalem, Israel

Dear Sir:

Thank you for your kind letter.

The Time Magazine article brought forth a deluge of letters and requests for funds, many of which were for very worthy causes.

Much as I would like to be of help to you, it is utterly impossible as I am in no position to make any further gifts for a good many years to come. I hope you will understand.

Sincerely yours,

BCH/tm

page two

mural is made in removable sections to facilitate such a loan as we suggest. The National Collection of Fine Arts would, of course, assume all costs for any special carpentry work, crating, shipping and insurance. The exhibition will be fully insured while in the building. If you can agree to let us have the mural, we would appreciate your advice and instructions concerning the best method of reassembling it.

I hope very much that you will find it possible to grant our request for this loan, and look forward to learning of your decision.

Sincerely yours,

David W. Scott
Director

Enclosure: Loan Form in duplicate
cc: Mrs. Edith Grager Halpert

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January 15, 1965

Mr. Belmont Faries, Editor
S. P. A. Journal, Route 1
Clifton, Virginia 22024

Dear Mr. Faries:

Thank you for your letter of the 8th. You are quite right when you state that there is no question that the Stuart Davis color lithograph is the design source for the recent Fine Arts stamp.

There is, indeed, a gouache painting entitled "Detail Study for Cliche" which was completed in 1955 and which is owned by Mr. and Mrs. Brown. The gouache, however, is a completely reversed composition of the lithograph design. The lithograph, incidentally, is dated 1957.

Good luck with your article and I'm looking forward to seeing the copy of the S. P. A. Journal.

Sincerely,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 12, 1965

Mr. Alvin S. Lane
Wien, Lane & Klein
60 East 42nd Street
New York, New York

Dear Mr. Lane:

As a dealer of Contemporary American Art since 1926, I was delighted to read about your campaign against fraudulent art works.

This is one of the most important steps in an area which has been completely ignored by the State, the Federal Government, and every art organization in America. For years I have recommended that something be done in this connection but get no response whatsoever. During the past decade the situation has really become a very serious one as the number of art dealers has multiplied, not only in New York, but throughout the country. Many of these dealers are new in the field and unfamiliar with the work of specific artists. No week passes by without my seeing at least one fraudulent painting, sculpture or drawing, particularly after the death of an artist when everyone tries to cash in. I have been assembling a file of my own and wherever possible have arranged to have the work of art removed from the so-called art market. You know, of course, that neither the Artists Equity nor the Art Dealers Association has done anything about the matter. Therefore, I am happy to learn that some action is enroute in this connection. In European countries there have always been regulations and laws regarding "fakes" and even minor auction houses are required to assume the responsibility. In this country, however, there is no such control and further, sales are made innocently or otherwise there is no protection for the buyer.

If I can be of any assistance please do not hesitate to call on me as I do have some pertinent material in my files.

In closing, may I congratulate you on the action of the Committee you organized.

Sincerely yours,

ASL/vb

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Artist

January 13, 1965

Mr. Joe F. Moss
Division of Art
West Virginia University
Morgantown, West Virginia

Dear Mr. Moss:

Thank you for your letter.

The Downtown Gallery has for many years concentrated virtually exclusively on the work of those artists on its permanent roster, most of whom have been associated with the Gallery since the 1930's or before. We do not anticipate making any additions in the foreseeable future.

With the many, many galleries now operating in New York we are sure that you will have little difficulty in making the appropriate affiliation for your work.

Sincerely yours,

Tracy Miller

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 16, 1965

Mr. J. Giordano, General Adjuster
General Adjustment Bureau Inc.
55 John Street
New York, New York 10038

Dear Mr. Giordano:

When I returned from my trip, I found the correspondence which passed between you and Mr. Miller, as well as a message reading "Mr. Giordano called to say 'Don't worry'".

As I advised you previously, Caumont, who took care of all the repairs for many, many years, has retired and I have been unable to find anyone I trust to make repairs and therefore prefer to sell the damaged items "as is" at much lower prices, with the suggestion that the purchaser locate someone he considers qualified as a restorer. This means, as you can well understand, a much-deflated or reduced sales figure. I am sending you a detailed list, noting the prices at which the items were consigned to Gump's with the reduced figures I hope to get at some future time. On the other hand, if you have some suggestions I will be very happy to accept them. In closing, please accept my thanks for your kind co-operation.

Sincerely yours,

ROH/tm



January 16, 1965

The Hassen Fund
The American Academy of Arts and Letters
633 West 155th Street
New York, New York

Gentlemen:

During our recent discussion of the selections of paintings for your coming exhibition, I neglected to learn from you whether the paintings would be picked up by you and, if so, on what date, or whether you wished us to deliver the works to you. If the latter is the case, by what date would you like the paintings to arrive at your offices?

I would appreciate your getting this information to me as soon as possible so that I will be able to make the necessary arrangements here. Best wishes.

Sincerely,

ROBERT J. GRODE

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January 7, 1965

Mrs. Henry A. Loeb
812 Park Avenue
New York, New York 10021

Dear Mrs. Loeb:

On my return from a vacation trip, I found your note requesting current insurance valuations. You will find these all listed below.

John Marin	LEAD MOUNTAIN - VERSION II, 1949	Oil	\$5000.
	MACHIAS, MAINE, 1952	Oil	5000.
	PEACH BLOSSOMS, 1955	Oil	5000.
	FANTASY, BOAT AND SEA, 1952	W.C.	3500.

You will note that I am conservative in these figures, but it seems extravagant to follow the current pattern of paying highly increased insurance premiums. Thus, you may use your judgment in this matter.

It has been a long time since I have had the pleasure of seeing you and I hope that you will pay us a visit in the near future.

Sincerely yours,

BOH/tm

few days before he died and I am not responsible for the change which was imminent for quite some time. I am also relieved that arrangements have been made with a reputable gallery as the original plan was to have Norma Marin become the official Director for her father-in-law's work-- and I am also pleased that I have so large a collection to work with in relation to major exhibitions.

If there is any further data you require, please let me know-- and do keep me informed about the catalogue as my interest in John Marin, Sr. and his work will continue in accordance with my promise, plus my enthusiasm. If, as I have heard, Norma takes over in cataloguing the drawings, please keep in touch with me as I have quite a few in both of our collections-- the Gallery and mine-- so that the records may be complete.

My best regards.

Sincerely yours,

RMH/vb
Encs.

Country Art Gallery

WESTBURY, LONG ISLAND

EDGEMOOD 3-0303

MRS. DOUGLAS A. MCCRARY
MRS. CHARLES S. PAYSON
MRS. EDWARD L. WATSON

Jan 14, 1965-

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs Halpert:

Herewith - at long last - the results
of the Zorach show. It was a
great pleasure to work with them,
and we only wish that you had
been able to be here for the
opening. We would have loved
to sell one more sculpture, but

Yours — it was fun, anyway.

With best regards,

Barissa Watson

Mrs. Edith Halpert

19.1.65.

figures accordingly.

The Ben Shahn pictures were dispatched to New York by air freight on the 15th of this month, and should be with you very shortly.

With kind regards from us all,

Yours very sincerely,

Nicholas EB Brown.

due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Downtown Gallery Sciota, Pa
Edith Heger Kalpert, Dr. Jan 10 '65
New York,

Dear Mrs Kalpert:-

you are more than
kind to take the time for such a nice
letter, which I rec'd from you Dec 8th

With my two sons & daughter and
ten grandchildren home for Christmas
I did not get back to answering your
very fine letter giving me some
encouragement with my paintings

I was able to get a few snapshots
to send you, my daughter wanted
to bring me down with a few
paintings, but my husband is not
well I do not want to leave him
alone.

Picture enclosed of pansies is
J. Harris an oil, very lovely work.
about 14 x 16 without frame, could
I take it out frame & mail it to you
so you could examine it, or do
you want me to send it with frame.

If you ~~are~~ are not interested
you can return it, I really want

Shoeler gift. It certainly will help to fill out my little group of paintings by Charles.

January 10, 1965

Mr. William L. Shoeler
Hobson Street
Lumberton, Mississippi

Dear Bill:

Because I did not write down the figures that you had mentioned, I was obliged to get the information from you and am now enclosing the letter with the valuations. It was only this year, or rather 1964, when we looked up the prices and intent to continue doing so - particularly when we have to our very elegant new quarters. Finally, I can produce a copy of the letter as the letter was signed and dated. This was a very rough copy, but it was a rough copy and a new letter, I feel, would be more accurate and all prepared for the challenge. Some have been told that I should love to discuss some of the issues for future functioning and get your reaction.

Meanwhile, it was a great treat to be with you and to think in the atmosphere you both created. I so enjoyed your visit and can't wait for a repeat performance.

I am off to Chicago tonight to select a show which I think will really knock the socks off the crowd. This will be the even song at 32 West 57 Street - during a month of March. But I'll be back on Tuesday, Wednesday and Thursday. The current exhibition of Chinese and Japanese is really a howling success, with the most enthusiastic reception for the young and energetic. The new collection of Chinese and Japanese is really a sales and keeps selling. It's a shame and it certainly is as we really don't want to discuss it. I'm sure it's getting lower and lower all the time and it certainly is. I'll take a few things out and then to see what's cooking elsewhere in the hope of locating a few new, truly creative artists and of filling some of the gaps and continuing my slow release of the "masters" works.

Do give me a ring and come in soon again.

With love to Sandy and you -

P. S. I am still overwhelmed and deeply grateful to you for the

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

YES
January 19, 1965

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Leonard Good, Head
Art Department
Drake University
2501 University Avenue
Des Moines 11, Iowa

Dear Mr. Good:

This spring the National Collection of Fine Arts will present the first major retrospective exhibition of the work of Stuart Davis since his death in 1964. It is our intention that this exhibition should not only present a complete picture of the artist's development but also bring together as many of his major works as possible, thus demonstrating the prominent place in twentieth century art which is Stuart Davis'. Certainly such a meeting of the artist's great pieces would not be truly complete without the presence of Drake University's mural by Davis. I write, therefore, to ask if you would lend it to this exhibition for showing from May 25 through July 5, 1965.

Not only will the Stuart Davis Memorial Exhibition be one of the major exhibits of 1965, but it will be an outstanding event in the history of the National Collection of Fine Arts. It will inaugurate our American artists program in our newly modernized exhibition rooms in the Smithsonian's Natural History Building. We are confident that the pieces lent to us will be shown to their best advantage and under conditions of maximum security.

After its first showing here in Washington the exhibition will travel in a somewhat abbreviated form to the Art Institute of Chicago, the Whitney Museum of American Art in New York, and the Art Galleries of the University of California at Los Angeles. Our request is for the mural to be shown at the National Collection of Fine Arts only.

Mrs. Edith Gregor Halpert, Director of the Downtown Gallery and Stuart Davis' friend and dealer, has been generous in her support and assistance in the planning of this exhibition. She tells me that the

page two

mural is made in removable sections to facilitate such a loan as we suggest. The National Collection of Fine Arts would, of course, assume all costs for any special carpentry work, crating, shipping and insurance. The exhibition will be fully insured while in the building. If you can agree to let us have the mural, we would appreciate your advice and instructions concerning the best method of reassembling it.

I hope very much that you will find it possible to grant our request for this loan, and look forward to learning of your decision.

Sincerely yours,

David W. Scott
Director

Enclosure: Loan Form in duplicate

cc: Mrs. Edith Gregor Halpert

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January 14, 1965

Mr. John Gordon
The Whitney Museum of American Art
22 West 54th Street
New York, New York

Dear Mr. Gordon:

At Mr. Goodrich's request I am sending along the two following drawings by Abraham Rattner for your consideration for exhibition in your forthcoming showing of drawings:

Ink & W. C.	Abraham Rattner R 60/1 (1617)	Study for Gargoyles 1960	\$550.
Ink	R 172 (1589)	Study - Gargoyles & Fire 1960	\$450.

Thank you for your attention in this matter.

Sincerely,

R. 1/21/65

January 14, 1965

Mrs. Katherine McQuest Hunt
3299 N Street N. W.
Washington, D. C.

Dear Mrs. Hunt:

How kind it was of you to think of us. I was delighted to hear from you and hope that, with the new year we may have the opportunity to get together again. Won't you let us know when you plan to be in New York, as I would be delighted to have you spend an evening with us.

Sincerely yours,

Edith G. Halpert

P. S. I adored the charming message signed by "Anonymous".

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

App

January 16, 1965

Mr. James M. Carpenter
Department of Art
Bixler Art and Music Center
Colby College
Waterville, Maine

Dear Mr. Carpenter:

As you requested, I am listing below what I consider the fair market value of the **FIGUREHEAD** of which you sent a photograph to me.

QUEEN VICTORIA Woodcarving 63" high \$2200.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

THE UNIVERSITY OF NORTH CAROLINA
AT
CHAPEL HILL

January 13, 1965

DEPARTMENT OF ART
THE WILLIAM HAYES ACKLAND
MEMORIAL ART CENTER
27318

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

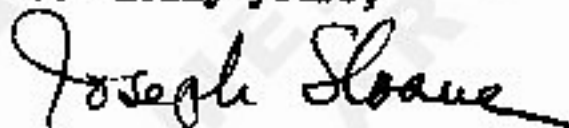
Dear Miss Halpert:

I think we will very shortly be in a position to purchase one of the two paintings by Arthur Dove which you have loaned us for inspection, and I'll let you know as soon as the decision is final.

I am a little uncertain about the ethics of this paragraph, but if I am talking out of turn, all you have to do is say so. A very good friend of mine, an artist, has attracted some attention by his work recently, which was exhibited in the sculpture annual at the Whitney. A number of galleries have expressed some interest in his work and among them the John Daniels Gallery, 17 East 64th Street. The letter is signed by a Mr. David Hubbard, the director. Nobody here has any knowledge of this gallery at all. I wonder if it would be ethical for you to tell me whether it is a good, solid outfit from whom he would be likely to get fair and honorable treatment. I know there are galleries in New York that are not like that, and I would just hate to have him get involved with somebody that wasn't reliable. I suppose all I really want to know is whether these people have a good reputation in New York.

It was great fun seeing you in New York, and you will be hearing from me again in the near future.

Cordially yours,

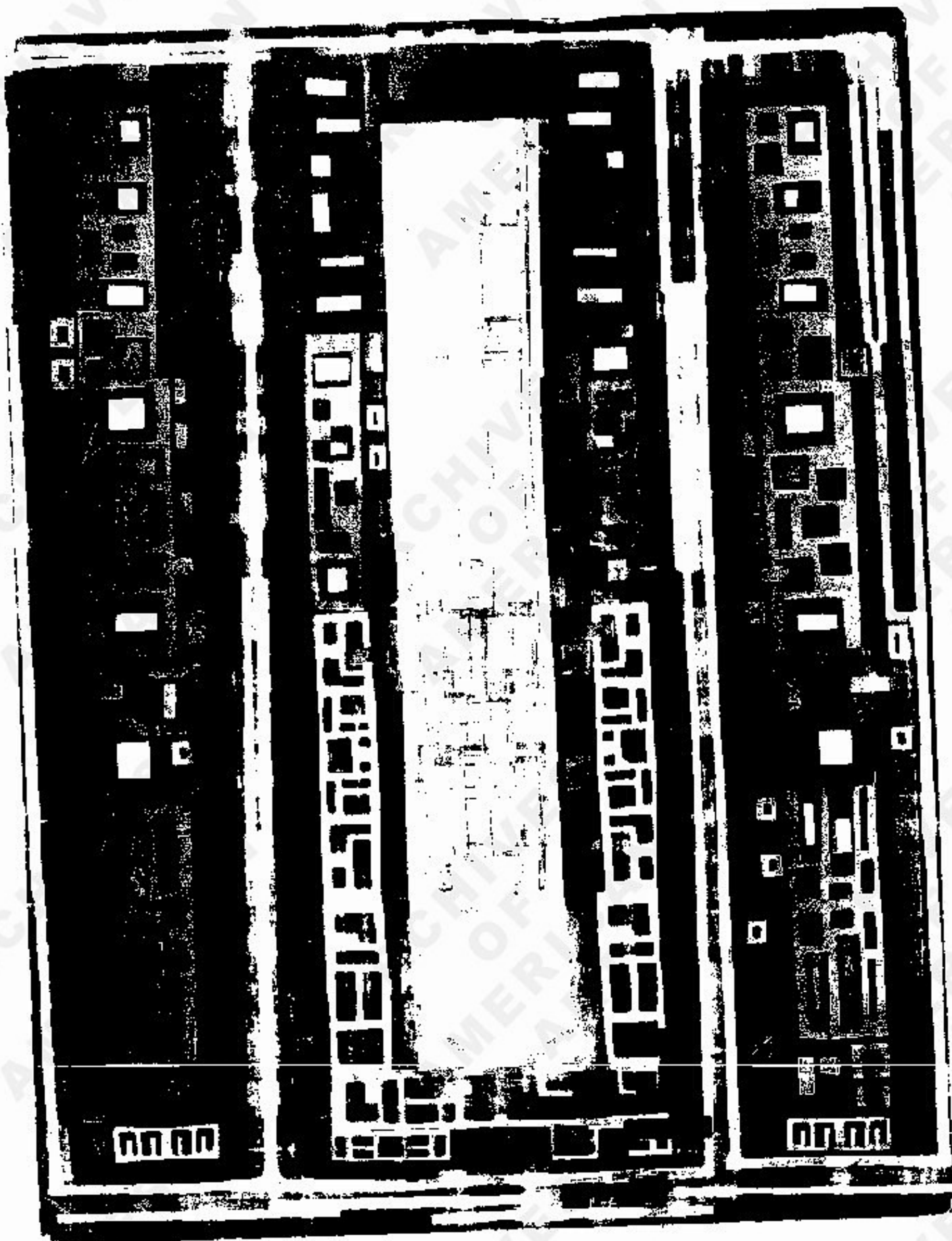


Joseph C. Sloane, Director
Ackland Art Center

JCS/bw

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16, 1965

Mr. Graham Porter, Vice President
Commerce Trust Company
Kansas City, Missouri 64141

Dear Mr. Porter:

Mrs. Halpert had already left on her annual winter vacation when your letter and the catalogs arrived, but I hasten to thank you in her absence.

She will be most interested and appreciative to hear of your efforts in promoting the Kattner exhibition, although it is, of course, a great disappointment to learn that we are not mentioned in the catalog.

I am sure that you will hear from her shortly after her return in early January.

Sincerely yours,

Tracy Miller

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PO4
CHARLES CLARK CHEVROLET CO.

900-915 HIGHWAY AVENUE...PHONE MU6-3441
P. O. BOX 938....McALLEN, TEXAS

January 16, 1965

Mr. Richard C. Killin
Legal Staff
Young & Rubicam, Inc.
Advertising
285 Madison Avenue
New York, N.Y. 10017

Dear Dick:

Would you be kind enough to go by The Downtown Gallery, 32 East 51st St., Edith Gregor Halpert, Director, and make a selection of a KUNIYOSHI lithograph. Besides helping me I think you will enjoy meeting this famous art personage.

Concurrently with this letter she will have my check and the information that you are going to select one for me. As a matter of fact it was her suggestion since she did not have pictures of the prints. I leave the selection strictly up to you, just as long as you think Robin will abide it. She's rather particular about nudes being displayed in our house and KUNIYOSHI did quite a few of them.

I am hoping the Gallery is not too far from your office and it will not require too much of your time. Don't worry about whether I'll be pleased or not since all of these are rather rare.

Dorothy and I are flying to Las Vegas by way of Albuquerque on January 28th to attend the National Automobile Dealers Convention but will be back in McAllen on February 3rd.

We are looking forward to having Lynn with us next summer. My best to Clare and to Blake. Thanks in advance.

Affectionately,

Charles

CDC:na

#1 El Amor Danens

Yale University Art Gallery

1111 Chapel Street Box 2006, Yale Station New Haven, Connecticut 06520

Andrew Carnduff Ritchie, Director

January 19, 1965

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

At Mr. Ritchie's request, I am sending you the following list of works of art by John Storrs owned by the Art Gallery:

- | | |
|-----------|--|
| 1952.30.3 | <u>The Dancer</u>
Polychrome plaster, with base, 6-1/4" |
| 1941.693 | <u>Machine Form</u>
Pen and ink, 11-5/8 x 8-7/8" |
| 1941.694 | <u>Seated Figure</u>
Pen and Ink, 7-5/8 x 4-1/2" |

If there is any more information you would like to have about these works of art, please let us know.

Sincerely yours,

Alice S. Chamberlain
(Mrs.) Alice S. Chamberlain
Executive Secretary

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MUSEUM OF FINE ARTS Boston Massachusetts 02115



Office of the Director

January 12, 1965

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Thank you for yours of the 8th. I am very sorry to hear of your illness, but glad to know that you have made such good use of your convalescence as to read my works!


The lovely water color of which you sent a photograph relates very closely to Number 19 of the Prendergast catalogue - "Seashore" 1910. I think you will see that there are compositional elements that easily prove my point, and I don't speak only of the pony which appears. Therefore, I think you would be safe to date your picture about 1910.

Incidentally, it will amuse you to know that the oil painting I refer to I bought at a charity auction at Knoedler's in 1948 for \$275.00 for the St. Louis Museum. I wish it were mine!

I stopped in at your new premises the last time I was in New York. They impressed me very much and I was most cordially received by your staff.

Get well - and Happy New Year.

Sincerely,


Perry T. Rathbone
Director

PTR/vf

P. S. I am enclosing your return envelope. I hope you won't mind that I've kept the photograph for our archives.

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January 16, 1965

Mrs. Elaine Rosenfeld
America-Israel Cultural Foundation
2 West 45th Street
New York, New York

Dear Elaine:

I'm sorry that I was away when you telephoned. This has been a hard period for me as I was involved in looking for gallery space and also went through a series of illnesses. At the moment I am relaxed because I signed a lease a few days ago and had a wonderful rest during the holidays when I took a cruise which cured me of all my ills. There is nothing like a boat, especially on the Caribbean route.

Since my return I have been obliged to spend a good deal of time with my attorney and accountant in view of the many changes I am making in giving up this building, moving to new quarters, and changing to an entirely new routine in relation to the Gallery. Both my advisors pointed out that I have made an enormous gift of art and that no paintings belonging to the Gallery may be given elsewhere for several years. Thus, I will have to change the selection of the Shahn for another example - a painting which belongs to me personally. All this will have to clear through the two advisors, who are checking inventory and all the other puzzling details and who will eventually clarify the issues for me.

In any event, I intend to present several paintings to the new museum and will certainly include one by Ben Shahn.

I trust that you and Will will bear with me and be patient. Your cooperation will be well rewarded in the future when I get all my affairs and the complications straightened out.

Someday in the near future (I am making another trip, this time for business) let's get together and go over some of the material for consideration for future donation. Best regards.

Sincerely yours,

EGH/ta

January 12, 1965

Mr. Harry R. Peril
1401 Walnut Street
Philadelphia 2, Pennsylvania

Dear Harry:

Thank you for your letter, and your check.

I finally managed to get away from this boiler
factory, and went off on a cruise for ten days,
which I enjoyed immensely. There is nothing like
a boat (much better than a dame) and when I returned
I felt human once again.

It will be wonderful to see Marilyn and you and I
look forward to your visit. Do let me know in
advance as I have several business trips ahead.

Best regards.

Sincerely yours,

RMH/vh

Home: PL3-0749

Office: Lee Higginson Corp.
20 Broad HAZ-2700

HARRY L. KOENIGSBERG
435 EAST 57TH STREET
NEW YORK 22, N. Y.

1-9-65

Dear Mrs. Halpert,

It was a pleasure, as usual,
seeing you today. The Kuniyoshi
lithographs and Wheeler temperas
on plexiglass make a nice show.

To give you this reminder and,
to confirm Helen Kramer's inquiry
on my behalf, I am interested in
the Stearns' works - particularly
the little "spine" piece in the
first floor case. Let me know
when you've priced this and
also when the other things of this
are ready for viewing.

Now, I'm turning you on
on the Barry Gray radio show.

Sincerely, Harry L. Koenigsberg

2

DR. IRVING LEVITT
2435 NORTH CAROLINA DRIVE
SOUTHFIELD, MICHIGAN 48076

wasn't a bad paper, although she
did garble a few facts. In any
event, she became quite excited
about Ben Shahn's work, so I
promised to get her a silk screen
if she saw one she liked. Consequently,
your call. Besides, she had
so looked forward to meeting
you, and visiting.

Shirley and I were most disappointed,
too, of course at not being able to
view your thing. I hope we'll
be able to get down there again, soon.

Edith, Shirley just hasn't been
too happy with a couple of our
marines. We've lived with them

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 purchaser is living, it can be assumed that the information
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221 Roszel Road
 Winchester, Va.
 January 12, 1965

Mrs. Edith Gregor Halpert
 DOWNTOWN GALLERY
 (Mid-town Manhattan) -32 East 51st St.
 New York City, N.Y.

Dear Mrs. Halpert:

Re: Time Magazine, Sept. 29, 1947 - picture
KNIGHT'S FARMHOUSE GOSSIP -

In this issue of TIME it was stated that Knight's
 "Farmhouse Gossip" is a copy of an original painting
 called "A Secret" by O. Goldman, A German Artist. I have
 intended writing you for years, but lost this clipping. At
 a country sale at a farmhouse in this vicinity, during
 1940, we discovered in the attic a very dark and dirty
 pyrograph (on chestnut wood, I think) on the lower edge of
 which there is the title "A SECRET"- in the right hand corner,
 just under the glasses there is a signature "Berlin." This
 pyrograph seems to have been done by hand and is very nice
 since I cleaned it up. The characters are done in bas-relief.

19 1/2 x 29 3/4

I inherited an engraving, size 27" x 39", by A. H. Ritchie,
 LADY WASHINGTON'S RECEPTION -(on it) FROM THE ORIGINAL PICTURE
 IN THE POSSESSION OF AT. STEWART, ESQ. This is a tinted
 steel engraving. The costumes are lovely and in it are a
 number of historical characters. Last summer I took this to
 the Virginia Museum of Art for evaluation. I like it very much,
 but getting it properly framed here will be such a chore and
 expense, I have almost decided to sell it.

I am also enclosing a list of old books in my possession.
 I shall be glad to sell the pyrograph, the engraving, and any
 of the books. If you know of anyone who is interested, please
 let me know. I shall appreciate it if you will return the
 book lists to me.

Yours very truly,

Herna P. Riley
 Mrs. Chester L. Riley

Encl. Book lists

Tel. Winchester 662-6372

I collect for fun - Paint also - Am a member of
 Va. Museum of Fine Arts & Shenandoah Valley
 artists asen -

3

DR. IRVING LEVITT
24335 NORTH CAROLINA DRIVE
SOUTHFIELD, MICHIGAN 48076

now for some time and she
just doesn't feel they have
held up as well as the others.
and since I have to live with
her, it's important that she
be pleased. Now that your
supply has diminished, would
you consider reacquiring
them from us at our cost?

Little Canyon, New Mexico 3000

Downtown, New York 4500

Let me know what your thinking
is on this.

Best wishes for a healthy and
happy new year. Hope to see you
soon.

Sincerely
Dr

January 16, 1965

Mr. William B. Heller
Carson, Lundin and Shaw
425 Park Avenue
New York, New York

Dear Mr. Heller:

Mrs. Halpert has just left on a short business trip to Chicago, but she was heard to say "Hallelujah!" several times before her departure.

She asked me to drop you this note to say that the lease is signed and that she has already talked with the contractor, who wants a copy of the detailed plan for the work he will be doing there.

Mrs. Halpert will be back in the Gallery on Tuesday morning and would appreciate it if you could give her a ring at that time. Many thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

January 16, 1965

Mr. Edwin Binney
305 Dean Road
Brookline 46, Mass.

Dear Mr. Binney:

I am so sorry that I missed you when you stopped in the
other day and trust that you have plans for a real visit
in the near future. It will be so nice to see you.

Meanwhile, my rather belated wishes to you for a very
happy New Year.

Sincerely yours,

RCH/tm

H A R R Y N. A B R A M S
I N C O R P O R A T E D

Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK 19, N. Y.

January 15, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

We are in the process of preparing for publication a book on the works of the artist, Jack Levine. Before we can go ahead and reproduce his paintings, however, we must obtain written permission from the present owners. Would you be so kind as to let us know the names and addresses of the owners of the following list of paintings:

EUCLID AVENUE

WARRIOR'S RETURN (Small version)

STORE FRONT

STUDY FOR ACT OF LEGISLATURE

MAGIC FOR THE MILLIONS

THE ARTIST AND THE MODEL

THE OFFERING

LITTLE KING

THE MODEL REPULSED or the SHY ARTIST STORE FRONT

In order to facilitate matters, I am enclosing a list of these paintings which I ask you to fill out and return at your earliest convenience.

With sincerest thanks for your cooperation.

Cordially,

Linda Edelberg
Linda Edelberg

enc.

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to sell some of the old ones I have
so many, and I admit I need the money
as I asked a friend who sells paintings
what a fair price was, he said \$275; or \$300.

I will be satisfied with what you
think it is worth, whatever the price.

You have gone out of your
way to be kind to someone you
do even not know.

I do thank you

Sincerely,

Henriette Hobbs

Sciota

Pa 18854

P. S. Other picture, fall scene not signed
but attr. to Geo. Ennis is about 18 x 12 2
on canvas, good condition

January 12, 1965

Mr. Fred P. Sheridan
Westchester Art Society
35 West Post Road
White Plains, New York

Dear Mr. Sheridan:

Under separate cover I am sending you biographical data on Abraham Ratner, together with several photographs we have available.

The few new paintings which arrived from Paris held up our list as we were not quite certain whether the framer could complete the job in time. However, we have just had word that he would deliver these before the 15th of the month and the list will be included with the material listed above.

Sincerely yours,

RMH:rb

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January 14, 1965

Mr. Heyward Cutting
57 Lakeview Avenue
Cambridge, Massachusetts

Dear Mr. Cutting:

In going through our consignment records, we find that you still have in your possession Marsden Hartley's ABSTRACTION - BACH - PRELUDES ET FUGUES, c. 1913.

As this was consigned to you on December 16th, we are eager to know your decision with regard to this painting. Won't you be good enough to let us know at your early convenience?

Many thanks for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD

DIRECTORS:
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E. C. PHILLIPS

THE LEICESTER GALLERIES

4 AUDLEY SQUARE

LONDON W1

TELEPHONE: MAYFAIR 1159 . TELEGRAMS: AUDAX AUDLEY LONDON . CABLES: AUDAX LONDON W1

NEB/JCO

19th January, 1965

Mrs. Edith Halpert,
Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for your letter of January 16th. We are very much looking forward to receiving the material in connection with the exhibition, and we are so glad that you will be able to select some paintings to reach us by May 1st. The understanding with regard to expenses I wrote out for you in my letter of the 11th December last year, to the effect that we should share the expenses of packing, shipping and insurance, and we are to assume the expenses to London; you are to assume the expenses for the return. Our commission is to be 15%, the same as for the Ben Shahn show. We are, of course, working on rather a low margin, as many of the pictures by the more famous people will be expensive. If you can see your way to increasing our share in some cases, we would be most grateful.

We are delighted with the idea of having the exhibition, and we agree that it should create a great stir in London. Thank you again for your co-operation.

With regard to your correspondence of December 12th with Mrs. Cook, you say in your first paragraph that your book-keeper and yourself were sending under separate cover a corrected invoice for the sales in the Ben Shahn exhibition. I am afraid that we have never received this account, and if you would put it in the post, Mrs. Cook will adjust the

/continued over

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DR. IRVING LEVITT
24338 NORTH CAROLINA DRIVE
SOUTHFIELD, MICHIGAN 48078

January 9, 1965

Dear Edith,
we felt terribly sorry to have
missed you during our week in
New York between the holidays.
But information filtered to us that
you had a wonderful time on the
cruise, and I'm sure it was a vacation
well deserved. Besides, you probably
had heard we were bringing the
whole family, and likely escaped
just in time!

Our oldest child, Susan (16 yrs);
had spontaneously written a paper
on changes in American art from
the 19th to the 20th century. It

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January 12, 1965

January 12, 1965

[Handwritten signature]
Mr. Earl Gelfand
151 Raymond Avenue
South Orange, New Jersey

Dear Mr. Gelfand:

My attention was called to the fact that you were interested in knowing when Ben Shahn's painting, entitled "NOTHING TO DO ANYMORE" is returned to us from an exhibition held in Memphis, Tennessee. The paintings were returned this week and I am writing you accordingly. If you wish, we will send you a photograph or perhaps you can arrange to drop in to see the original painting at your convenience.

Don't you please let us know so that we can make an appointment.

Sincerely yours,

Sincerely yours,

RMH/vb

RMH/vb

January 19, 1965

Mr. George Thoenes
295 Broadway
Yonkers, New York

Dear Mr. Thoenes:

According to our records you still have in your possession
two works by Stuart Davis.

We would very much like to have these returned at your ear-
liest possible convenience.

Would you be good enough to let us know when we may expect
these pictures? Many thanks.

Sincerely yours,

Tracy Miller

due to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WESTCHESTER
ART
SOCIETY



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January 12, 1965

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

The works of art which are scheduled to be shown at the Invited Artists' Show of the Westchester Art Society on January 24th will be picked up by James LeBron, Inc. on Thursday, January 21, 1965.

We would greatly appreciate your preparing the works of art and having them ready for pickup on that date.

Should you want to make any special arrangements, please call Mr. James LeBron at KI. 2-8922.

Your cooperation is greatly appreciated.

Very truly yours,

WESTCHESTER ART SOCIETY, INC.

Fred P. Sheridan
Fred P. Sheridan

FPS:CS

January 18, 1965

Pol. net

Dear Sir:

With the March issue of SHOW, we are inaugurating, in addition to our usual outstanding features, a more comprehensive calendar of what is happening in the arts both here and abroad. We believe this cultural guide will be of great interest to our subscribers across the country.

You can help us keep our readers well informed by letting us know what major events you are planning. As the Magazine of the Arts, we intend to cover all facets of the cultural image: art, literature, concerts and opera, dance, films, recordings, theater.

We would appreciate details as early as possible since we work on this calendar two to three months in advance of publication date. However, we will accept last-minute events of particular interest as late as six weeks before that date. Please address all communications to: George Christy, SHOW, 140 East 57 Street, New York 22, N.Y. After February 1st, our new address will be: 640 Fifth Avenue, New York 19, N.Y.

This calendar will be a unique and important preview of events, and we look forward to your cooperation.

Sincerely,

George Christy
George Christy
Editor At Large

GC/at

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2219 East Drachman
Tucson, Arizona
Jan. 16, 1965

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter and the material you are sending on to me. I am preparing the catalogue of the oil paintings now, and after it is complete, I will assemble the watercolors. As it becomes possible I will supply you with the list you requested so that there may be no error in attributing ownership of pictures. I will do as you wish too in regard to any catalogue of drawings that may be undertaken. Actually Norma Marin and myself were simply talking of the possibility of doing a straight cataloguing job on the drawings before they are dispersed through sales in the future.

I, of course, was aware of the fact that the Marins terminated their relationship with the Downtown Gallery. Since I had no part to play in any of the events surrounding that situation I thought it best simply not to mention it to anyone. I do, however, have a commitment to the work of John Marin and I am also pleased that the Marins have selected the Willard Gallery -- a "reputable gallery" as you described it.

I hope your vacation turned out as you wished it and that you will have a successful and prosperous New Year.

Sincerely,

Sheldon Reich
Sheldon Reich

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January 16, 1965

The Phoenix Museum
1625 North Central Avenue
Phoenix, Arizona

Attention: The Registrar

Dear Sir:

On October 13th I wrote to you requesting that you be good enough to send us a record of shipment of the painting by Morris Broderson entitled REIJI KURAMA IAMA, which we sent to you in May of 1964 for the Broderson exhibition. The understanding was that this painting would be returned with others to the Ankrum Gallery in Los Angeles. While I assume that this was done, I would greatly appreciate a note to that effect so that we can remove our consignment invoice from our files.

Many thanks for your cooperation.

Sincerely yours,

BOH/tm



GRAHAM PORTER, VICE PRESIDENT

Commerce Trust Company

KANSAS CITY, MISSOURI 64111

January 11, 1965
Our Centennial Year

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

Enclosed is our \$9,000 check in payment of Zorach's sculpture
"Mother and Child".

Sincerely,

Vice President

GP/pb
Enclosure

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from both artist and purchaser involved. If it cannot be
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MEMORANDUM OF AGREEMENT

Between GALLERY PRODUCTIONS ("Producers") and
____ ("Artist") relating to a short art
film that Producers intend to make honoring President Kennedy
based in part on the following work(s) of art produced and
owned by Artist:

referred to herein as "the work(s)."

1. Artist represents that he owns all rights in the
work(s) sufficient to discharge all obligations under this
Agreement.

2. Artist will loan the work(s) to Producers to accom-
plish filming for an initial two week period on three weeks' no-
tice, and for an additional two week period on similar notice if
deemed necessary by Producers. Cost of transportation to and from
New York metropolitan area to be borne by Producers. When in pro-
ducers' custody, the work(s) will be insured for \$ _____.
[Itemize if more than one work is listed above.]

3. Artist will not (nor permit others to) film, televise,
or otherwise reproduce the work(s) for use in a motion picture or
telecast relative to President Kennedy for a period of thirty-six
(36) months from date hereof.

4. Producers may at any time reproduce the work(s) or
part(s) thereof (whether or not representative of the work(s)
viewed as a whole), here or abroad, as part of completed film and
in its promotion and advertising.

5. Artist shall receive appropriate credit on all release
prints of film and in advertising and promotion material where
practicable.

6. This Agreement is binding on respective successors
and assigns. Artist shall place appropriate label on the work(s),
and will advise prospective purchasers, that reproduction of the
work(s) is subject to this Agreement.

7. For all rights contained herein Producers will pay
Artist % of the amount itemized for a work in Paragraph 2 on
giving notice for initial loan of that work under Paragraph 2.

8. Although Producers plan to produce the film contem-
plated herein, this Agreement is not an undertaking that film
will in fact be produced and exhibited.

9. This is our entire Agreement.

Dated: New York, N. Y.

, 196

Artist

GALLERY PRODUCTIONS

By: _____

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- 5 -

Sheeler gift. It certainly will help to fill out my little group of paintings by Charles.

January 16, 1965

Mr. William Lane
Holman Street
Lunenburg, Massachusetts

Dear Bill:

Because I did not write down the figures that you had mentioned, I was obliged to get the information from you and am now enclosing the letter with the valuations. It was only this year, or rather 1964, when we hopped up the prices and intend to continue doing so - particularly when we move to our very elegant new quarters. Finally, I can breathe a deep sigh of relief as the lease was signed yesterday. This sure has been a rough year for me, but after my vacation and a new hairdo, I feel human once again and am all prepared for the challenge facing me. Some day when you have time I should love to discuss some of the ideas for future functioning and get your reaction.

Meanwhile, it was a great treat to be with Saundy and you and drink in the atmosphere you both emanate. I so enjoyed your visit and can't wait for a repeat performance.

I am off to Chicago tonight to select a show which I think will really knock the art world for a loop. This will be the swan song at 32 East 51 Street - during the month of March. But I'll be back on Tuesday, returning to the daily grind. The current exhibition of Sheeler and Kuniyoshi is really a howling success, with the most enthusiastic reception far beyond my expectations. We are being very conservative about the sales and keep putting additional blue stars on the pictures as we really can't afford to dispose of many more as our stock is getting lower and lower all the time and it certainly is darn difficult to find replacements today. Now that I'm more relaxed, I will take a few trips now and then to see what's cooking elsewhere in the hope of locating a few new, truly creative artists and of filling some of the gaps and continuing my slow release of the "masters' " works.

Do give me a ring and come in soon again.

With love to Saundy and you -

P. S. I am still overwhelmed and deeply grateful to you for the

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PMooreInc
688
Aspen, Colorado
81611

January 13th

Dear Miss Halpert

When I wrote to the Osborns, asking if Bob ever had for-sale shows -- and if he did, could I have one for him here in Aspen -- Elodie wrote and said "sure -- check it out with Edith Halpert".

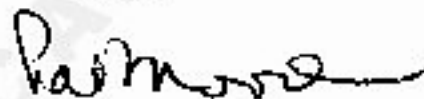
Could we discuss it? How would it be done -- if you go along with the idea -- and when.

I'd love it if we could pull it together for next June -- to open during the IDC here, which would be about the 15th.

Is everything you have black and white? Should it all be hung framed? And how does the range in prices go?

I shall be in New York for a second in April on my way abroad -- but it would be grand if we could settle things before that.

Sincerely



Patricia Moore

1764
W. H. H.
January 12, 1965

Miss Louise Bruner
Art Editor
THE BLADE
Toledo, Ohio

Dear Miss Bruner:

A catalogue of the Kuniyoshi Exhibition is enclosed.
You will find the size of the edition listed directly
next to the title of those lithographs which are
available. We were obliged to borrow several for the
exhibition and have already sold others. In most
instances we had only one print available.

All the prints are priced at \$150.00 and if you are
interested I would suggest that you communicate with
us by return mail.

Sincerely yours,

RHH/vb
Enc.

Not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

MA B's say

~~MA~~

M. M. DELHOM

1418 Lake Shore Dr.

Chicago

60610

MADE IN U.S.A.

January 20, 1965

Mr. Thomas S. Buechner, Director
Brooklyn Museum of Art
Eastern Parkway
Brooklyn, New York

Dear Mr. Buechner:

In preparation for a one-man exhibition of sculpture and several paintings by John Storrs to be held here during the month of March, I have obtained from his daughter considerable biographical material as well as a good many references to publications and catalogs - some clear and others rather vague. One of the references - and I did get a glimpse at the catalog - contained an indication that the Brooklyn Museum had an exhibition in November and December of 1926 entitled "International Exhibition of Modern Art" arranged by the Societe Anonyme for the Brooklyn Museum. The catalog in his daughter's possession is incomplete, but does have the name of John Storrs included among the exhibitors. I know that she had bought several of his sculptures and possibly drawings, paintings and wood engravings - and phoned Andrew Ritchie today to ascertain whether the Dreier Collection included a sculpture entitled DANCERS. He will advise me within the next few days. But I am most eager to see the Brooklyn Museum catalog and wonder whether it would be possible for me to borrow it for a few days so that I can have more than a vague idea what had occurred. I did find several complete catalogs including the exhibition held at the Joseph Brummer Gallery in 1928 and also found that Storrs is represented in a number of American museums and many abroad. We handled his work for a short time in the early 1930's, but he returned to Europe and very little was heard of him in this country subsequently. Our exhibition will be in the form of a "rediscovery" and I'm sure will be of tremendous interest.

I'm bothering you about all this as I do want to include biographical notes and a bibliography. I will be most grateful to you for your cooperation in connection with the catalog and any other data you may have. Many thanks.

Sincerely yours,

RBH/tm

P.S. An invitation and catalog will be sent to you the latter part of February and will of course list the opening date of the show.

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January 16, 1965

Mr. James M. Carpenter
Department of Art
Bixler Art and Music Center
Colby College
Waterville, Maine

Dear Mr. Carpenter:

After a long, hard season, I decided to take a cruise in the hope of getting a much-needed rest and have recently returned to the greatest volume of correspondence I have yet seen. At this moment, I am just about beginning to catch up and am now enclosing the estimate you requested. Congratulations on your latest gift.

My best regards.

Sincerely yours,

RCH/tm

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January 15, 1965

Mrs. James F. Morgan
Eleele, Kauai, Hawaii

Dear Mrs. Morgan:

Mr. Doi has recently written to tell me that you have expressed interest in his painting, "Kauai Canyons." I'm very pleased to be able to inform you that the painting is available. The work is 40 inches wide by 50 inches high, is executed in oil on canvas, and is priced at \$850.00. If you wish, it will be possible to arrange payments in the following manner: an initial payment of 20% of the total price and the remainder to be paid in six equal consecutive monthly payments.

I'll be looking forward to hearing from you concerning either this painting or any others in which you may be interested and I shall be happy to be of any further assistance that I can possibly be to you. Meanwhile, all best wishes.

Sincerely,

EOH:rg



WINDWARD
ARTISTS
GUILD

BOX 851 • KAILUA • HAWAII

January 13, 1965

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

I am enclosing a copy of a letter I had written to Mr. Ben Shahn on December 7th, 1964 which will explain why we are trying to locate Mr. Shahn.

At this time we are on quite a tight schedule, and it is necessary to have a definite commitment from a juror so that we may start publicity and make arrangements for transportation and hotel accommodations.

I am sure Mr. Shahn is a very busy man and could very well be unavailable. But it is imperative that we have a definite answer as soon as possible.

If Mr. Shahn is unavailable, we would appreciate any suggestions you might have for a juror, someone you feel could accept our invitation. We had also considered Jack Levine if Mr. Shahn could not come.

We so much enjoyed your collection of these artist's paintings when they were in Honolulu in 1963 that we would prefer one of your artist's to be our juror.

I am also sending another letter to Mr. Shahn in care of your Gallery explaining our definite need for an answer one way or the other as soon as possible.

Thank you so much for your time and we shall be grateful for any help or suggestions that you could give us.

Sincerely yours,

Virginia Sieburg
Virginia Sieburg
Chairman, Easter Art Festival
1605 Iwi Way
Honolulu 16, Hawaii

encls.: Copy letter to Mr. Shahn

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